BOXED BOOK

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GIVEN BY

Dr. Mary C. Hood.

Gr Williams. 1766

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THE

Grounds and *Rules* OF MUSICK

Explained: Or,

An *Introduction* to the Art of Singing by *NOTE*.

Fitted to the meaneſt Capacities.

By THOMAS WALTER. M.A.

Recommended by ſeveral Miniſters.

Let every thing that hath Breath praiſe the Lord. Pſal. 150. 6.

BOSTON: Printed by *J. Franklin*, for *S. Gerriſh*, near the Brick Church in Cornhill. 1721.

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Dr Thos Hood
May 29, 1917

A

Recommendatory *PREFACE.*

AN Ingenious Hand having prepared Instructions to direct them that would Learn to Sing PSALMS after a Regular Manner; and it being thought proper that we should signify unto the publick some of our Sentiments on this Occasion; We do declare, that we rejoice in *Good Helps* for a Beautiful and Laudable performance of that holy Service, wherein

wherein we are to Glorify God, and edify one another with the *Spiritual Songs*, wherewith he has enriched us.

And we would encourage all, more particularly our *Young People*, to accomplish themselves with Skill to *Sing the Songs of the Lord*, according to the *Good Rules* of Psalmody: Hoping that the Consequence of it will be, that not only the *Assemblies* of *Zion* will *Decently & in order* carry on this Exercise of PIETY, but also it will be the more introduced into private *Families*, and become a part of our *Family-Sacrifice*.

At the same time we would above all Exhort, That the *main Concern* of all may be to make it not a meer *Bodily Exer-*

cise

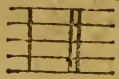
cise, but *sing with Grace in their Hearts*,& with Minds Attentive to the *Truths* in the PSALMS which they Sing, and affected with them, so that in their *Hearts they may make a Melody to the LORD.*

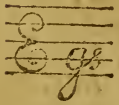
Increase Mather.
Cotton Mather.
Nehemiah Walter.
Joseph Belcher.
Benj. Wadsworth.
Benj. Colman.
Nathanael Williams.
Nathanael Hunting.
Peter Thacher.

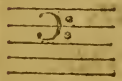
Boston, April 18. 1721.

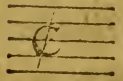
Joseph Sewall.
Thomas Prince.
John Webb.
William Cooper.
Thomas Foxcroft.
Samuel Checkley.

N. B. The Reader is defired to obferve the fubfequent *Mufical Characters*, which are omitted in the following Sheets, by Reafon of the Difficulty of inferting them in their proper Places among the printed Lines.


A Single, and Double Bar.


The *G fol re ut*, or, Treble Cliff.


The *F fa ut*, or, Bafs Cliff.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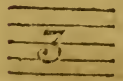
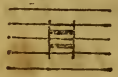
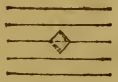

The mark of Triple Time.

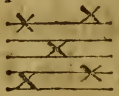

A Breve.


A Semibreve.

Minims.

Crotchets.

A Quaver, Semiquaver, & Demi-femi-quaver.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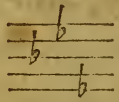
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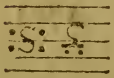
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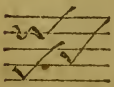
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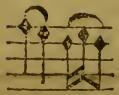

Notes Slur'd, or Tied.

SOME BRIEF
And very plain INSTRUCTIONS
For *Singing by NOTE.*

MUSICK is the Art of Modulating Sounds, either with the Voice, or with an Instrument. And as there are Rules for the right Management of an Instrument, so there are no less for the well ordering of the Voice. And tho' Nature it self suggests unto us a Notion of Harmony, and many Men, without any other Tutor, may be able to strike upon a few Notes tolerably tuneful; yet this bears no more proportion to a Tune composed and sung by the Rules of Art than the vulgar Hedge-Notes of every Rustic does to the Harp of *David*. Witness the modern Performances both in the Theatres and the Temple.

SINGING is reducible to the *Rules of Art*; and he who has made himself Master of a few of these Rules, is able at *first Sight* to sing Hundreds of New Tunes, which he never

saw or heard of before, and this by the bare Inspection of the Notes, without hearing them from the Mouth of a Singer. Just as a Person who has learned all the Rules of *Reading*, is able to read any new Book, without any further Help or Instruction. This is a Truth, altho' known to, and proved by many of us, yet very hardly to be received and credited in the Country.

WHAT a Recommendation is this then to the following Essay, that our Instructions will give you that knowledge in Vocal Musick, whereby you will be able to sing all the Tunes in the World, without hearing of them sung by another, and being constrained to get them by heart from any other Voice than your own? We don't call him a *Reader*, who can recite *Memoriter* a few Pieces of the Bible, and other Authors, but put him to read in those Places where he is a Stranger, cannot tell *ten Words in a Page*. So is not he worthy of the Name of a Singer, who has gotten eight or ten Tunes in his Head, and can sing them like a *Parrot by Rote*, and knows nothing more about them, than he has heard from the Voices of others; and shew him a Tune that is new and unknown to him, can't strike two Notes of it.

THESE Rules then will be serviceable upon a *Threefold* Account. *First*, they will instruct us in the right and true singing of the Tunes that are already in use in our Churches; which, when they first came out of the Hands of the Composers of them, were sung according to the Rules of the *Scale of Musick*, but are now miserably tortured, and twisted, and quavered, in some Churches, into an horrid Medly of confused and disorderly Noises. This must necessarily create a most disagreable Jar in the Ears of all that can judge better of Singing than these Men, who please themselves with their

their own ill-founding *Echoes*. For to compare ſmall things with great, our *Pſalmody* has ſuffered the like Inconveniences which our *Faith* had laboured under, in caſe it had been committed and truſted to the uncertain and doubtful Conveyance of *Oral Tradition*. Our Tunes are, for want of a Standard to appeal to in all our Singing, left to the Mercy of every unskilful Throat to chop and alter, twiſt and change, according to their infinitely divers and no leſs odd Humours and Fancies. That this is moſt true, I appeal to the Experience of thoſe who have happened to be preſent in many of our Congregations, who will grant me, that there are no two Churches that ſing alike. Yea, I have my ſelf heard (for Inſtance) *Oxford* Tune ſung in *three* Churches (which I purpoſely forbear to mention) with as much difference as there can poſſibly be between *York* and *Oxford*, or any two other different Tunes. Therefore any man that pleads with me for what they call the *Old Way*, I can confute him only by making this Demand, *What is the* OLD WAY? Which I am ſure they cannot tell. For, one Town ſays, theirs is the true *Old Way*, another Town thinks the ſame of theirs, and ſo does a third of their Way of Tuning it. But let ſuch men know from the Writer of this Pamphlet (who can ſing all the various Twiſtings of the old Way, and that too according to the *Genius* of moſt of the Congregations as well as they can any one Way; which muſt therefore make him a better Judge than they are or can be;) affirms, that the Notes ſung according to the *Scale and Rules of Muſick*, are the true *old Way*. For ſome body or other did compoſe our Tunes, and did they (think ye) compoſe them by Rule or by Rote? If the latter, how came they pricked down in our *Pſalm Books?* And this I am ſure of, we ſing them as they are there pricked down, and I am as ſure the Country People do not. Judge ye then, who is in the

right. Nay, I am sure, if you would once be at the pains to learn our Way of Singing, you could not but be convinced of what I now affirm. But our Tunes have passed thro' strange *Metamorphoses* (beyond those of *Ovid*) since their first Introduction into the World. But to return to the Standard from which we have so long departed cannot fail to set all to rights, and to reduce the sacred Songs to their primitive Form and Composition.

AGAIN, It will serve for the Introduction of more Tunes into the Divine Service; and these, Tunes of no small Pleasancy and Variety, which will in a great Measure render this Part of Worship still more delightfull to us. For at present we are confined to *eight or ten Tunes*, and in some Congregations to little more than half that Number, which being so often sung over, are too apt, if not to create a Distaste, yet at least mightily to lessen the Relish of them.

THERE is one more Advantage which will accrue from the Instructions of this little Book; and that is this, that by the just and equal *Timeing* of the Notes, our Singing will be reduc'd to an exact length, so as not to fatigue the Singer with a tedious Protraction of the Notes beyond the compass of a Man's Breath, and the Power of his Spirit: A Fault very frequent in the Country, where I my self have twice in one Note paused to take Breath. This *keeping of Time* in Singing will have this Natural effect also upon us, that the whole Assembly shall begin and end every single Note, and every Line exactly together, to an Instant, which is a wonderful Beauty in Singing, when a great Number of Voices are together sounding forth the Divine Praises. But for want of this, I have observed in many Places, one Man is upon this Note, while another is a Note before him, which produces something so hideous and disorderly, as is beyond Expression bad.

And

And then the even, unaffected, and ſmooth ſounding the Notes, and the Omiſſion of thoſe unnatural Quaverings and Turnings, will ſerve to prevent all that Diſcord and lengthy Tediouſneſs which is ſo much a Fault in our ſinging of Pſalms. For much time is taken up in ſhaking out theſe Turns and Quavers; and beſides, no two Men in the Congregation quaver alike, or together; which ſounds in the Ears of a good Judge, like *Five Hundred* different Tunes roared out at the ſame time, whoſe perpetual interferings with one another, perplexed Jars, and unmeaſured Periods, would make a Man wonder at the falſe Pleaſure which they conceive in that which good Judges of Muſick andSounds, cannot bear to hear.

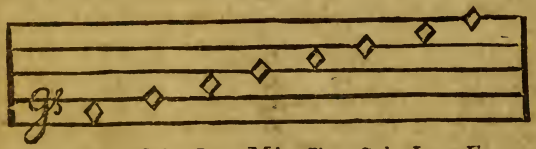
THESE are the good Effects, which our Skill in the *Gamut* will produce. We ſhall then without any further Preamble, proceed to give the Reader ſome brief and plain Inſtructions for ſinging by Note and Rule.

The Inſtructions for Singing.

I. THERE are in Nature but *ſeven diſtinct Sounds*, every *Eighth* Note being the ſame. Thus when a Tune is ſung by another upon a Key too low for the Compaſs of my Voice, if I will ſing with the Perſon, it muſt be all the way, *Eight Notes above* him. I naturally ſound an *Eighth* higher. So a Woman naturally ſtrikes eight Notes above the grum and low-ſounding Voice of a Man, and it makes no more difference than the ſinging of two Perſons upon a *Uniſon*, or a Pitch. So on the contrary, when we would ſing with a Voice too high & ſhrill for us, we ſtrike very naturally into an *Octave*, or Eighth below. And here let it be obſerved, that the *Height* of a Note, and

and the *Strength* of singing it, are two different things. Two Notes of equal Height may be sounded with different Degrees of Strength, so as that one shall be heard much further than the other.

II. THESE Eight Notes, for the sake of the Learner are called by the Names, *Fa*, *Sol*, *La*, *Mi*. As thus,



Fa Sol La Mi *Fa Sol La Fa.*

WHERE it must be observed, that from *Mi* to *Fa*, as also from *La* to *Fa* is but a *Semitone*, or *Half-Note*; and from *Fa* to *Sol*; from *Sol* to *La*; and from *La* to *Mi* is a *Tone*, or *Whole Note*. That is, in rising from *Mi* to *Fa*, or *La* to *Fa*, I don't raise my Voice but half as much as in rising from *Fa* to *Sol*, from *Sol* to *La*, & from *La* to *Mi*. On the other Hand, when I fall from *Fa* to *Mi*, or *Fa* to *La* immediately below it, I fall but half as much as I do from *Mi* to *La*, *La* to *Sol*, *Sol* to *Fa* immediately under it. And this you will perceive with your Ear when your *Singing Master* shall have taught you to raise and fall your Notes.

III. THE Question then will be, How shall I know which is *La*, *Fa*, or *Mi*, *Fa*; and which is *Fa*, *Sol*, and *Sol*, *La*, &c. that I may give the former the true sound of an *half Note*, and the latter the sound of an *whole Note*? For this end was the GAMUT by *Musicians* constructed and made, where there are SEVEN *Letters of the Alphabet*, made use of to design out the *seven Notes*, in order to the Knowledge of their Names, *Fa*, *Sol*, *La*, *Mi*, and by Consequence the giving them their true and proper *Sound*.

As

As we ſaid before, every *Eighth* Note is the ſame, and that there are but *ſeven* diſtinct Sounds in Nature, ſo there are but juſt that Number of Letters, *viz.* the *ſeven firſt* in the Alphabet, to deſign and mark them out, every Eighth Letter as well as Sound being the ſame.

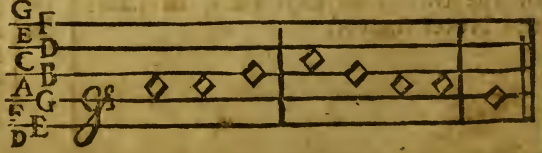
I ſhall here therefore preſent to the Reader's, View a GAMUT, containing all the uſual Keys of Muſick, in all the divers Placing and Removes of the Notes *Fa*, *Sol*, *La Mi*, ; and then explain it, which when we have finiſhed, and it is well ſtudied by the Learner, it will be an eaſy Matter, by the Application of the *Gamut* to any Tune, to name the Notes thereof.

The Gamut, *or* Scale of Muſick.

	G	*ſol*	re	ut	in	*Alt*	*Sol*		*Sol*		*La*		*Fa*		*Fa* x Mi
Treble.	F	*fa*	ut			*Fa*		*Fa*		*Sol*	x	Mi	x	*La*	x *La*
	E	*la*				*La*		Mi b		*Fa*		*La*		*Sol*	*Sol*
	D	*la*	*ſol*			*Sol*		*La*		*La*		*Sol*		*Fa*	*Fa*
	C	*ſol*	*fa*			*Fa*		*Sol*		*Sol*		*Fa* x		Mi x	*La*
	B	*fa*	*b*	*mi*		Mi	b	*Fa*	b	*Fa*		*La*		*La*	*Sol*
	A	*la*	*mi*	*re*		*La*		*La*		Mi		*Sol*		*Sol*	*Fa*
	G	*ſol*	*re*	*ut*	*gs*	*Sol*	*gs*	*Sol*	*gs*	*La*	*gs*	*Fa*	*gs*	*Fa*	*gs* x Mi
	F	*fa*	ut			*Fa*		*Fa*		*Sol*	x	Mi	x	*La*	x *La*
	E	*la*	mi			*La*		Mi	b	*Fa*		*La*		*Sol*	*Sol*
Medius.	D	*la*	*ſol*	*re*		*Sol*		*La*		*La*		*Sol*		*Fa*	*Fa*
	C	*ſol*	*fa*	*ut*		*Fa*		*Sol*		*Sol*		*Fa*	x	Mi	x *La*
	B	*fa*	*b*	*mi*		Mi	b	*Fa*	b	*Fa*		*La*		*La*	*Sol*
	A	*la*	*mi*	*re*		*La*		*La*		Mi		*Sol*		*Sol*	*Fa*
	G	*ſol*	*re*	*ut*		*Sol*		*Sol*		*La*		*Fa*		*Fa* x	Mi
	F	*fa*	*ut*		*ↄ:*	*Fa*	*ↄ:*	*Fa*	*ↄ:*	*Sol*	*ↄ:*	Mi	*ↄ:*	*La*	*ↄ:* x *La*
	E	*la*	*mi*			*La*		Mi	b	*Fa*		*La*		*Sol*	*Sol*
Baſs.	D	*ſol*	*re*			*Sol*		*La*		*La*		*Sol*		*Fa*	*Fa*
	C	*fa*	ut			*Fa*		*Sol*		*Sol*		*Fa* x		Mi x	*La*
	B	*mi*				Mi	b	*Fa*	b	*Fa*		*La*		*La*	*Sol*
	A	*re*				*La*		*La*		Mi		*Sol*		*Sol*	*Fa*
	G	*Gamut*				*Sol*		*Sol*		*La*		*Fa*		*Fa*	x Mi
	FF	*fa*	ut			*Fa*		*Fa*		*Sol*	x	Mi	x	*La*	x *La*
	EE	*la*	mi			*La*		Mi	b	*Fa*		*La*		*Sol*	*Sol*

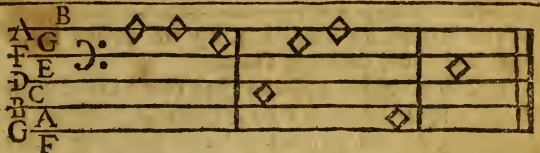
IV. WEshall now go on to give anExplanation of the *Gamut*, or the above marked Scale of Musick. And here are(as theReadermay observe withhisEye) upon the *Gamut* or Scale of Musick twoMarks,one over against the uppermost *G* but one,(mark'd thus *g*s) the other overagainst the lowermost *F* but one (mark'd thus):) these are called *Cliffs*, the former is called the *G sol re ut Cliff* from the Place where it stands; the other is the *F fa ut Cliff*, so denominated from it's Station upon the *Gamut*. How they are both marked,you may see yet plainer in the beginning of thisBook.The first of these is placed upon the *Trebles*, or upper Parts; and wherever it stands upon your Tune, call the Line it stands upon *G*, as you find it stands upon the same Letter in the *Gamut*. Then you are to call the Lines and Spaces above in order, *A*, *B*, *C*, *D*, &c. as you find they are so called in the *Gamut*. Call the Lines and Spaces below this *G sol re ut Cliff F*, *E*, *D*, *C*, *B*, *A*, *G*, &c. as you find they are placed in the same wise upon the *Gamut* under the said *Cliff*.

V. THE other is the *Cliff* used upon the *Bass*, or lower Parts of a Tune, and you are to call the Line it stands upon *F*. Then the Lines and Spaces above ascending are *G*, *A*, *B*, &c. those descending are *E*, *D*, *C*, *B*, *A*, *G*, &c. just in the Order you find upon the *Gamut* To illustrate this by a familiar Instance, take Notice, That any Tune is only so many Lines and Spaces (upon which Notes may be placed) taken from the *Gamut*; and that eachLine and Space corresponds with the Line and Space answering it on the *Gamut*; and the same Letter and Name is understood to be thereupon, which is in the same Places of the *Gamut*. We will then take the first Line of *Windsor* Treble.



Here obſerve every Line and Space is marked at the beginning of the Tune with its proper Letter. Upon the loweſt Line but one ſtands the *G ſol re ut Cliff*, which anſwers to the line upon the *Gamut* where the ſame *G ſol re ut Cliff* does ſtand. If a note ſtand upon that Line I ſay it ſtands upon *G*, as you find the laſt Note does ſo. The Spaces and Lines above I call in the Order of aſcending, & as they are there marked; A, B, C, D, E, *&c.* I obſerve on the Space above the Cliff *A*, as the ſpace above the *G ſol re ut Cliff* upon the Gamut, is *A*, as you will there find. And therefore the two firſt Notes, and the two laſt Notes but one, being a ſpace above the *G Cliff*, I ſay they ſtand on *A*. The Third and Fifth Notes are on the Line above that ſpace, which is *B*, I ſay therefore, they are in *B*. So the fourth Note is upon *C*. Thus are you firſt of all to learn to name the Letters upon your Tunes from the *Gamut*.

Again, let us take the *Baſs* of *Windſor*, the firſt Line,

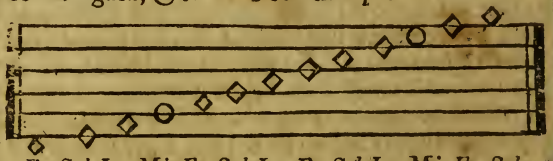


Firſt of all obſerve the *F fa ut Cliff*, which ſhews the Tune to be a *Baſs*; the Line it ſtands upon you muſt call *F*, then the Lines and ſpaces below you are to call (gradually deſcending) *E,D,C,B,A,G,F, &c.* The Lines and Spaces above you are to call, *G,A,B, &c.* Thus in the Tune before us, the firſt Note ſtands a Space and a Line above the *F Cliff*. I call the *Cliff*, *F*, I call the ſpace above, *G*, the line above that, *A*, which is the place where the two firſt Notes ſtand. I ſay then thoſe two Notes ſtand upon *A*. The Third Note is but one ſpace above the *F Cliff*, it ſtands therefore upon *G*, which is a Note above *F*. The Fourth Note is three Notes below the *F Cliff*, I count downwards, and ſay *F,E,D,C*; that Note therefore ſtands upon *C*. And ſo of all the reſt

of the Notes, by counting up or down from the Cliff, you may find them.

HERE again observe that the Line of your *Bass*, which has the *F Cliff* upon it, answers to the Line on the *Gamut*, which has the same *Cliff* placed upon it; and the Spaces and Lines above and below the *F Cliff* upon the Tune are called by the same Letters, which are above and below the same *Cliff* upon the *Gamut*. From hence it follows, that having found your *Cliff* and given it its proper Name, it is easy to name the respective Letters, with which every Note in the Tune stands, altho' the Letters are not actually set down upon those Lines and Spaces of the Tune.

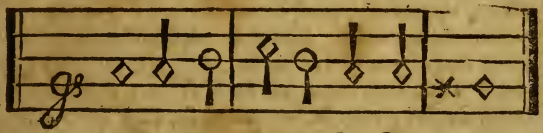
VI. HAVING proceeded thus far, it will be no difficult thing to name the Notes by the Syllables *Fa*, *Sol*, *La*, *Mi*, in order to find which are half Notes and which are whole Notes; to give them their due and proper Sound. *Mi* is your *Master* Note; when you have found which Note is *Mi*, call the Notes above *Fa*, *Sol*, *La*, *Fa*, *Sol*, *La*, then the Eighth Note will be *Mi*, according to the Rule before mentioned *that every Eighth is the same*. Then you go over with the same Notes again, till you come again to *Mi*; and so on forever. The Notes below *Mi* are the forementioned reversed, *La*, *Sol*, *Fa*, *La*, *Sol*, *Fa*, then you come to *Mi* again, *&c.* For Example



Fa, *Sol*, *La*, Mi, *Fa*, *Sol*, *La*, *Fa*, *Sol*, *La*, Mi, *Fa*, *Sol*.

VII. THE next Question then is, how to find *Mi*, which having found, we may with ease call the other Notes above or below by their proper Names? And here the Answer is, That the *natural* place for *Mi* is in *B*. Look in

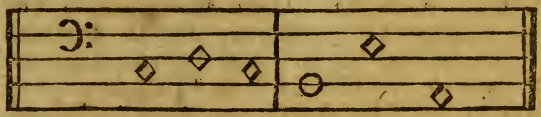
in the first Column of the *Gamut*, and you will find *Mi* upon *B*, which is the natural Place for it. See for Example the first Line of *Windsor* Treble.



La, *La*, Mi, *Fa*, Mi, *La*, *La*, *Sol*.

HERE I cast my Eye upon the *G Cliff*; I call the Line it stands upon *G*; the space above I call *A*, the Line above I call *B*, *&c.* according to the Order of the *Gamut*. The two *round* Notes (which I have so marked for distinction's sake) stand upon *F*, I call them *Mi*. The Note below I call *La*, the Note below that *Sol*, *&c.* The Note above I call *Fa*, if there were another above that, I would call it *Sol*, and another above that, I would call it *La*, *&c.* According to what we said above. So that *Mi* stands upon the Line above the *G sol re ut Cliff*, and so you will find it upon the *first Column* of the *Gamut*, where *Mi* stands upon the Line above the *G Cliff*, as it does upon this Tune. And the Notes above and below are called by the same Names, both upon the *Tune* and the *Gamut*. So the Space above the *Cliff*, upon both the *Gamut* and the Tune is called, *La*.

So for a *Bass*, find your *F fa ut Cliff*, call the Line it stands upon *F*, then count the Lines and Spaces above or below by their respective Letters, (according to the Rule before laid down concerning the letters) until you come to that which you should call *B*, and there is the Place for *Mi*. For Example, take the last Line of *Cambridge Short* Bass.

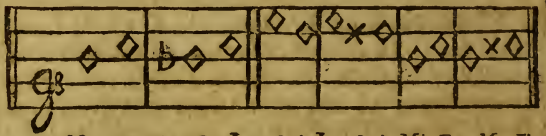


Fa, *Sol*, *Fa*, Mi, *La*. *La*.

FIRST,

FIRST, I caſt my Eye upon the upper Line but one, there I find the *F Cliff*. The Line it ſtands upon I call *F*; then I deſcend & call the Space below, *E*; the Line below that Space I call *D*; the Space below that Line *C*; the Line below that is *B*, and there ſtands your *Mi*; (which for Diſtinction ſake is made *round.*) So upon your *Gamut* (Column firſt) run down from the *F Cliff* five Letters, and you will find *B*, and *Mi* over againſt it.

VIII. BUT then there are two other *Cliffs* uſed in Muſick, which ſerve to vary the place of *Mi*. That is, to tranſpoſe it from *B* its natural Place, to ſome other Place or Letter. Theſe are called, the one of them A *Flat*; the other A *Sharp*. Their *Marks* ſee in the beginning of this Book. The *B Flat* depreſſes a Note *half a ſound* lower. Thus we ſaid before, that from *Mi* to *Fa* is but an *half Note*; but if *Mi* have a *Flat* upon it, it is an *whole Note* from *Mi* to *Fa*, that is *Mi* is an *half Note* lower than it was before. The *Sharp* ſerves to raiſe a Note as much higher; thus from *La* to *Fa* aſcending is but an *half Note*, but if *Fa* be ſharped, it is an *whole Note* above *La*. From *La* to *Sol* deſcending is an *whole Note*, but if *Sol* be ſharped (which is under *La*) that *La* is but an *half Note* above; for it raiſes *Sol* an *half Note* higher, and ſo nearer to *La*. For Example.



Mi, Fa, Fa, Fa, La, Sol, La, Sol, Mi, Fa, Mi, Fa

So that the *Flats* are uſually put upon the *half Notes Mi Fa*, and *La Fa*, (that is the undermoſt of them) to diſtance them an *whole Note* from one another. The *Sharp* is put upon the *whole Notes* to make them but *half a Note* diſtan

diſtant, or upon the uppermoſt of two *half Notes* to make them an whole Note diſtant. See the above cited Example, where the two firſt Notes are an half Note's Diſtance; the Third and Fourth are an whole Notes Diſtance. The Fifth and Sixth are an whole Note's Diſtance; the Seventh and Eighth are an half Note's Diſtance; the Ninth and Tenth are an half Note's Diſtance, and yet the Eleventh and Twelfth Notes, altho' upon the ſame Place, are an whole Note Diſtant.

N. B. That the *Flat* alters the Name of the Note before which it is placed; the Sharp altho' it raiſes the Note, yet does not always change the Name.

Note alſo, that it is evident from the *Gamut* that the *Flat* makes a Note or Line, before which it is placed, half a Note lower; and a *Sharp* makes it as much higher. For look upon your *Gamut*, Column firſt, and you will ſee, that from *B* to *C* is half a Note, *viz. Mi, Fa*; but look upon Column ſecond, and you will find from *B* to *C* is an whole Note, as *Fa, Sol*, That is, *Mi, Fa*, in the firſt Column is turned into *Fa, Sol*, becauſe *Mi* in the ſecond Column has a *Flat* upon it, which turns it into *Fa*, altering the Name of the Note, and making it an half Note lower. So look upon Column firſt of the *Gamut*, and you will find, that from *E* to *F*, which is there *La, Fa*, and in Column ſecond, where from *E* to *F* is *Mi, Fa*, is but half a Note, (as we ſaid in the former Part of this Book:) But in Column third, where *E* is *flatted*, from *E* to *F* is an whole Note, viz. *Fa, Sol*.

So as to the *Sharps*; from *E* to *F* in the firſt Column is but *half a Note*, that is, *La, Fa*; but in Column fourth, where *F* is ſharp'd, from *E* to *F* is an *whole Note*, that is, *La, Mi*. And ſo you may find it in the reſt of the Columns, where there is a Sharp, it is placed upon that which was an *half Note* in the preceding Column,

lumn, to make it an *whole Note*, where it stands; which is the Cause of the Remove of the *Mi*, which is the Governour of the *Semitone* in every Column.

IX. THIS gives you the Reason of the Removes of the *Mi*; namely the making the *Semitones* whole *Tones*, or the half Notes whole Notes. So that *Mi* being but an *half Note* below *Fa*, the *Flats* or *Sharps* upon it making the Places of *Mi*, and *Fa*, an *whole Note* Distant, (and the same holds good as to *La*, *Fa*, which are also half Notes, as well as *Mi*, *Fa*,) it follows, that *Mi* must be removed.

X. THE Natural Place of *Mi* is in *B*; but the Flats and Sharps remove the *Mi*. Therefore what shall I do to find my *Mi*, when there are *Flats* or *Sharps* at the Beginning of the Tune? Now the Rules are these. The Natural Place of *Mi* is in *B*; but if *B* be *flat*, *Mi* is in *E*; if *B* and *E* be *flat*, *Mi* is in *A*. Thus for the Flats. If *F* be sharp, *Mi* is in *F*; if *F* and *C* be sharp, *Mi* is in *C*; and if *F*, *C* and *G* be sharp, *Mi* is in *G*. That is, look upon *B*, and there is your *Mi*, unless you find a Flat placed upon it, and then count up to *E*, and there is your *Mi*; but if a Flat be there too, count down to *A*, and there is the *Mi*. Or, if there be no *Flats*, but *Sharps*, look up to *F*, & if that be the sharped Note, there is *Mi*; unless when you look down to *C*, and find it sharped, and then is the *Mi* in *C*. Or, lastly, look down to *G*, and if that be sharp'd too, the *Mi* is there.

Take this short Scheme.

The Natural place for *Mi*, is in *B*, but if

B——, *B* & *E* be flat, *Mi* is in *E*. *A*.

And if,

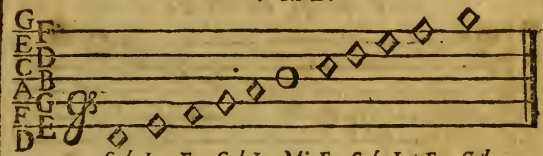
F——, *F* & *C*, *F*, *C* & *G* be sharp, *Mi* is in *F*. *C*. *G*.

And

And when you have found your *Mi*, in any of all these Variations, the Notes above are *Fa, Sol, La, Fa, Sol*, &c. and below *La, Sol, Fa, La, Sol*, &c. as before.

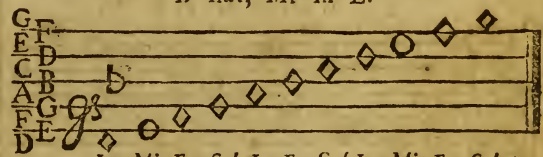
XI. The following Examples will shew us the several Removes of *Mi*; and here the Reader is desired to compare every Example with the *Gamut*, and he will find it answering, Note for Note; only he must observe the distinct Columns of the *Gamut*. You will find the *Letters*, the *Notes*, the place of the *Mi* to correspond exactly. So, compare the first Column of the *Gamut* with the first Example, where *Mi* is in *B*; the second Example with the second Column, where *B* is flat, and *Mi* is in *E*, and so of the rest. The Tune will answer the *Gamut* in all points, as much as the Figures and Inches upon two Carpenter's Squares are alike, and answer one another.

Mi in *B*.



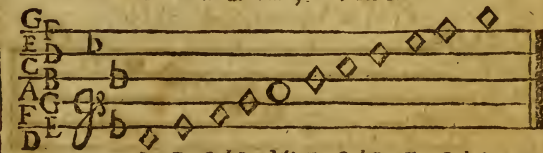
Sol, La, Fa, Sol, La, Mi, *Fa, Sol, La, Fa, Sol.*

B flat, *Mi* in *E*.



La, Mi, *Fa, Sol, La, Fa, Sol, La*, Mi, *Fa, Sol.*

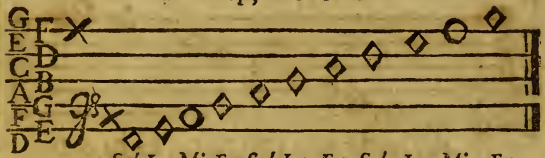
B and *E* flat, *Mi* in *A*.



La, Fa, Sol, La, Mi, *Fa, Sol, La, Fa, Sol, La.*

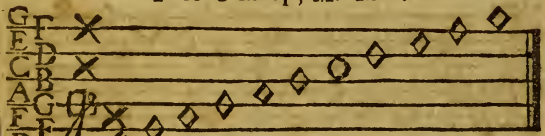
F sharp

F sharp, *Mi* in *F*.



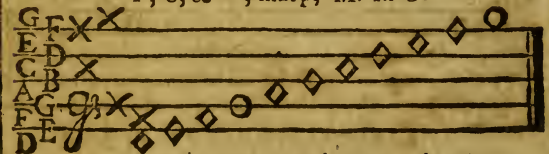
Sol, *La*, Mi, *Fa*, *Sol*, *La*, *Fa*, *Sol*, *La*, Mi, *Fa*.

F & *C* sharp, *Mi* in *C*.



Fa, *Sol*, *La*, *Fa*, *Sol*, *La*, Mi, *Fa*, *Sol*, *La*, *Fa*.

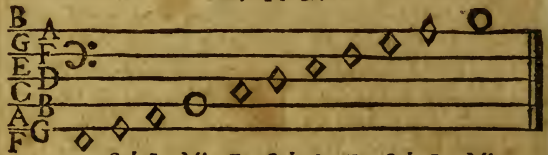
F, *C*, & *G*, sharp, *Mi* in *G*.



Fa, *Sol*, *La*, Mi, *Fa*, *Sol*, *La*, *Fa*, *Sol*, *La*, Mi.

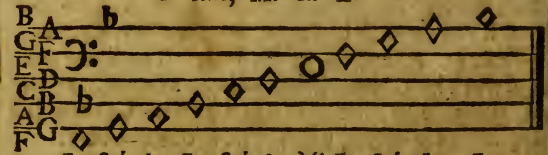
We ſhall now paſs to give all theſe Examples of the place of *Mi* in the Baſs.

Mi in *B*.



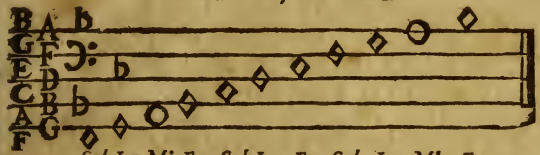
Fa, *Sol*, *La*, Mi, *Fa*, *Sol*, *La*, *Fa*, *Sol*, *La*, Mi.

B flat, *Mi* in *E*.



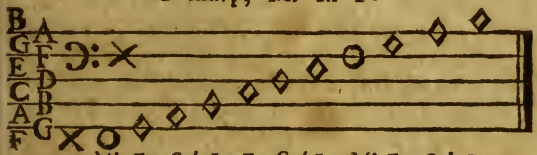
Fa, *Sol*, *La*, *Fa*, *Sol*, *La*, Mi, *Fa*, *Sol*, *La*, *Fa*.

B and *E* flat, *Mi* in *A*.



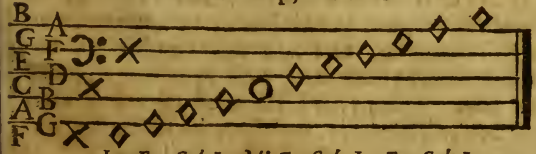
Sol, *La*, Mi, *Fa*, *Sol*, *La*, *Fa*, *Sol*, *La*, Mi, *Fa*.

F ſharp, *Mi* in F.



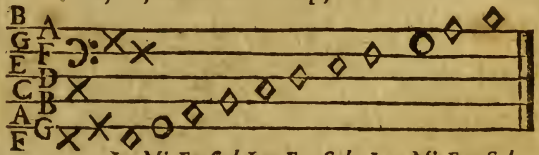
Mi, *Fa*, *Sol*, *La*, *Fa*, *Sol*, *La*, Mi, *Fa*, *Sol*, *La*.

F and *C* ſharp, *Mi* in *C*.



La, *Fa*, *Sol*, *La*, Mi, *Fa*, *Sol*, *La*, *Fa*, *Sol*, *La*.

F, *C*, and *G* ſharp, *Mi* in *G*.



La, Mi, *Fa*, *Sol*, *La*, *Fa*, *Sol*, *La*, Mi, *Fa*, *Sol*.

XII. I TOLD you before, that theſe Examples do exactly correſpond with the *Gamut*. We will put this a little into Practice. Take the laſt Inſtance, where you will find the *F Cliff*, which is the Mark of the *Baſs*. You ſee that *F*, *C*, and *G* are ſharped. Look upon the laſt Column of your *Gamut*, and you will there find *F*, *C*, and *G* ſharped. Take the upper Line, *Tune*, of your Tune, which is marked with the *F Cliff*, place that Cliff upon the laſt Column of the *Gamut* upon the ſaid Cliff in the *Gamut*; you will find the Cliff ſtands upon *F*, both in the *Gamut*, and the *Tune*, and that both on

the one, and the other, the name of the Note is *La*, and that both are sharped. Then look upon the space above, in the Tune, and in the *Gamut*, and you will find a *Sharp* on both alike, and both have the Letter *G* upon them; and the Notes upon both are *Mi*, &c. And so you will find as to all the rest of the Lines and Spaces.

So you may compare the *Treble*, with the *Gamut*, by placing the *G sol re ut* Cliff upon the same Cliff in the *Gamut*; and the Lines, Spaces, and Names of the Notes, as also all the Flats and Sharps will answer one another.

XIII. TUNES are said to be upon a *flat Key*, or a *Sharp Key*. To know whether your Tune be upon a flat Key, or a sharp Key, this is the general Rule. If the Two Notes above the last Note of your Tune be *whole Notes*, it is upon a *sharp* Key; but if the Two Notes above, be one an *whole Note*, and the other an *half Note*, then it is a *flat Key*. For Instance, in *Canterbury* Tune, the last Note is upon *G*, and is called *Fa*; the Notes above must be *Sol*, *La*, which are two *whole Notes*, so that from *Fa* to *La* is a *Greater Third*. Again, in *Windsor* Tune, the last Note stands upon *A* and is called *La*; the Notes above are *Mi*, *Fa*. Now altho' from *La* to *Mi* be an *whole Note*, yet from *Mi* to *Fa* is but an *half Note*, which makes it a *lesser Third*. The former is called by the Latins *Diton Major*; the latter *Diton Minor*. And *La*, *Mi*, *Fa*, making but a *lesser Third*, the Tune is upon a *flat* Key. For in *Canterbury* Tune *Fa*, *Sol*, *La*, rises half a Note higher than *La*, *Mi*, *Fa*. For the former consists of two whole Notes; the latter of an whole Note, and an half Note. And when you have learned to raise and fall the Notes, the Difference of the Sound will be perceptible by the Ear. From this Difference of the greater and lesser Third, it follows, that Tunes upon

on *Sharp Keys* are more chearful, and sprightly, and therefore more suitable to Psalms of Praise, and Thanksgiving. And the *Flat Keys*, being more grave, and mournful, are therefore best set, and sung to Penitential Psalms, and melancholly Airs. Let any Man sing the *Penitential Hymn*, in the following Collection of Tunes, and he must allow what I have been asserting.

XIV. I CANNOT dismiss this Subject of the *flat* and *sharp* Keys, without speaking something of the old Way of naming the Notes from the Keys. Thus say some, if the Key be flat, *Mi* is the Note above the Key, ; and if the Key be a sharp Key, the Note below is *Mi*. A Thing which is absolutely false. To name the Notes from the finding the Key is, like drawing an Universal Conclusion from particular and more restrained Premises. For altho' every Tune that has *Mi* above the Key Note, is upon a *flat Key*; and every Tune that has *Mi* below the Key Note, must be upon a *sharp Key*: yet it is not reciprocally true, that every *flat Key* has *Mi* above the Key Note; or that every *sharp Key* has *Mi* below the Key Note. For a Tune may end with *Sol*; and then *Fa* must be the Note below the Key. And so of others. It is so in *Playford*'s Tunes set to *Sternhold* and *Hopkins*'s Version of the Psalms. Where there are particular Notes flatted and sharped, which they could not be, if the *Mi* was where the *Old Way* of finding it would place it. Be pleased to look into those Psalms, particularly on the Tune called, *The Song of the three Children*. You will there find the second Note of the *Bass*, which according to the *Old Way* of Naming the Notes is called *Mi*, which is half a Note lower than the first Note *Fa*; and yet this *Mi* is sharped, which is a thing needless, if it be *Mi*. But according to our *Gamut* the first Note of that *Bass* is

Sol, and the second Note is *Fa*, which because it is an whole Note below *Sol*, is sharped to make it but half a Note lower. So that *Sol*, *Fa*, *Sol*, with the *Fa* sharp is sounded like *Fa*, *Mi*, *Fa*, which *Mi* needs no sharp, it being already but half a Note from *Fa* naturally, and so does not want any raising by a *sharp*. The same you may observe upon the third Note of the third Line of that Treble, whose proper Name is *Fa*, and is sharped to make it a whole Note from *La* the preceding Note; which sharp were needless, if it were *Mi*, for *Mi* is an whole Note above *La* without sharping of it. And the same could I prove, if there were need, from the Flats on many Notes in those Tunes.

XV. THE Notes in *Musick* do come under a further Consideration, and that is their *Length*, or *Shortness* in the Timing of them. They are known by the Names of a *Breve*, *Semibreve*, *Minim*, *Crotchet*, *Quaver*, *Semiquaver*. These two last are seldom used in Psalm Tunes, but are more frequent in Songs, Madrigals, and Light Airs. The other better becoming the grave and solemn Worship of the Temple.

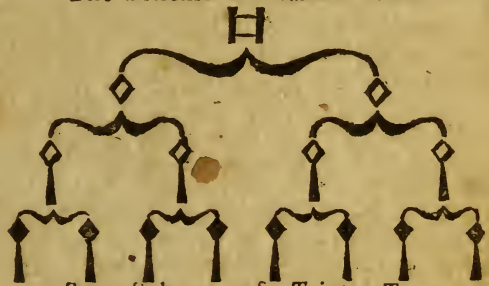
As for their *absolute* Length and measure of Time in Sounding; a *Semibreve* is sounded in the Time that a Man may let fall his Hand slowly and raise it again; letting his Hand fall at the first sounding, and taking it up when it is half done, which lifting up of the Hand finishes it.

As for their *Comparative* Length, one *Breve* contains two *Semibreves*, one *Semibreve* two *Minims*, one *Minim* two *Crotchets*, &c. So that if a *Semibreve* is sounding while a Man lets fall his Hand, and raises it again, by Consequence a *Minim* is sounded while the Hand is falling, and another *Minim* while it is rising. And two *Crotchets* while it is falling, and two while it is rising, &c. The Marks of these Notes may be seen in the beginning of this Book.

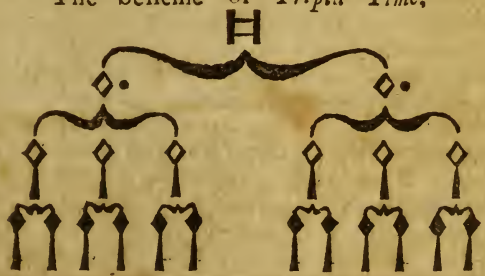
From

XVI. From this different length of Notes, arises what we call the *Time* of a Tune. Which is twofold, either *Common Time*, or *Triple Time*. *Common Time* is when all go by two, as one *Breve* is two *Semibreves*, one *Semibreve* is two *Minims*, and so of the rest. But in *Triple Time* all go by two except the *Semibreve*, which contains *three Minims*. Thus one *Breve* is two *Semibreves*, one *Semibreve* is three *Minims*, one *Minim* two *Crotchets*, &c. So that in *Triple Time* the *Minim* is one *Third* swifter, and must be founded accordingly. And in *Triple Time* you will find *Semibreves* and *Minims* mingled together, and for the most part every other Note is a *Minim*. The Proportion of *Common Time* to *Tripla Time*, is as Three to Two, [$\frac{3}{2}$]. See the following Schemes.

The Scheme of *Common Time*.



The Scheme of *Tripla Time*.



You may obſerve, that in the Scheme of Triple Time above drawn, there is a *Prick* upon the right ſide of the Note, which is by *Muſicians* called a *Prick of Perfection*, which makes the Note before half as long again. Thus that *Semibreve* with a Prick is as long as a *Semibreve* and a *Minim*. Now if that *Semibreve* with a *Prick* after it, which makes it half as long again, be juſt as long as the three *Minims* under it, then if that Prick were taken away, it would be as long as but two of thoſe *Minims*. Therefore in your *Triple Time* Tunes, (where there is no Prick after the *Semibreve*,) the *Semibreve* is to be ſung juſt as long again as a *Minim*. Now one *Minim* and an half of a *Minim* in *Triple Time*, is as long as one *Minim* in *Common Time*; therefore the *Semibreve* in *Triple Time* being unpricked, amounting to the length of two *Minims* in the ſame Time, it muſt be as long as a *Minim*, and a third of a *Minim* of *Common Time*; that is, a *Semibreve* in *Triple Time*, is a Third ſhorter than a *Semibreve* in *Common Time*.

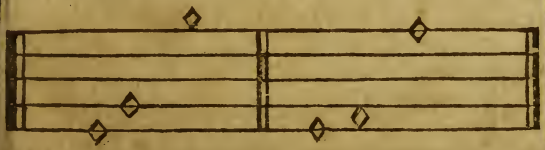
XVII. THERE are ſeveral Adjuncts of Muſick, ſuch as a *Repeat* (whoſe Mark ſee at the beginning of the Book) which ſignifies, that that part of the Tune which went before it, is to be ſung over again. There is alſo a *Direct* (whoſe mark alſo ſee at the beginning of the Book) which ſerves to direct the Singer what Space or Line the Note in the next page ſtands. There is alſo a *Tye* (ſee the Mark thereof in the forementioned place) which is to inform you, that two, or three, or as many Notes as it is put to, are to be ſung to one Syllable.

XVIII. THE laſt thing we have to treat of, is the Doctrine of *Concords*, and *Diſcords*. It would be but an unintelligible Amuſement to the vulgar Reader, (for whom this little Book is chiefly deſigned) to give the Phyſical and Mathematical Solution of the Grounds,

Cauſe

Cauſe, and Effects of Harmony, as alſo the Reaſons of Deſcant, which I might eaſily do. I only ſay, that among the *Seven* Notes, (for there are no more in Nature, as we have already ſaid, every *Eighth* being the ſame, only in an higher Key) a *Third*, leſſer and greater, a *Sixth*, leſſer and greater, a *Fifth* leſſer and greater are *Concords*. That is, if I ſound a *Third*, or *Fifth*, or *Sixth* above another Man, my Voice ſounds harmoniouſly with his. A *Second*, and *Seventh*, are *Diſcords*; a *Fourth* is by ſome accounted a *Chord*, by others a *Diſcord*; but I am inclined to think the former.

Note alſo, if any Sound is a Chord, or Diſcord to another, the *Octaves*, or *Eighths* of thoſe Sounds are ſo too. Take two Examples,



Here in the firſt Example, the ſecond Note is a Third above the firſt, if they were both ſounded, they would be harmonious (a *Third* being a Chord) and ſo is the upper Note, which is an Eighth above the ſecond Note, the ſame is a *Chord* to the firſt and undermoſt Note. So in the other Example, the ſecond Note is a ſecond to the firſt, which is a Diſcord; and the upper Note being an Eighth above the Second, is alſo a Diſcord to the firſt and undermoſt Note.

You will find many Inſtances in the following Tunes, where a Note in the Baſs is more than Eight Notes below the Note of the Treble anſwering to it. And when it is ſo, ſuch two Notes are a *double Concord* to one another, and are the ſame in Nature as a *ſingle Concord*. Thus an *Eighth* is the ſame with a *Uniſon*, a *Ninth* with a *Second*, a *Tenth* with a *Third*, &c.

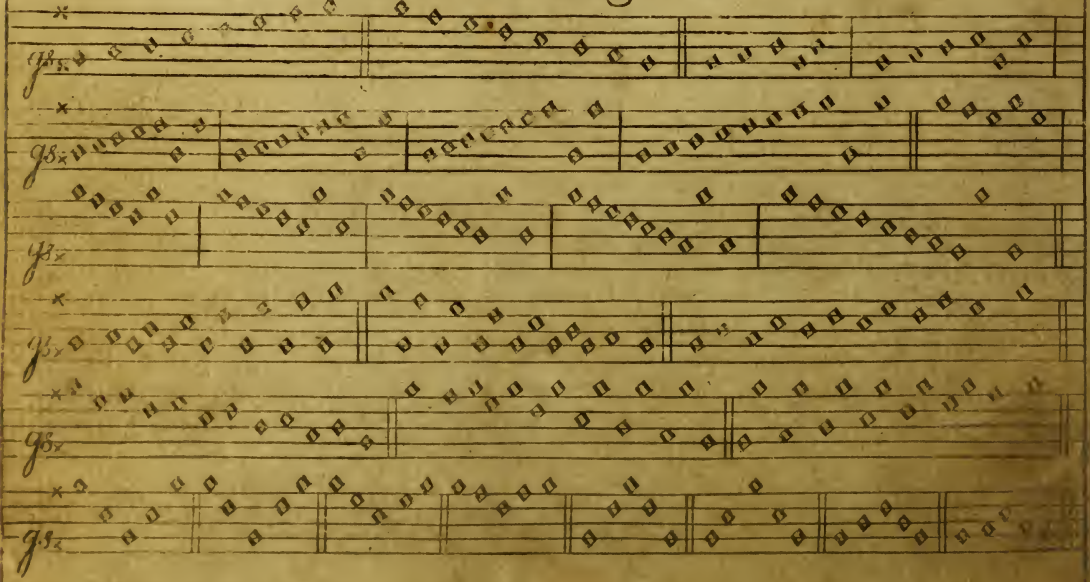
The Treble, Baſs, and Medius do not always begin

begin upon a Pitch, sometimes three, sometimes eight Notes, &c. Distance from one another. You may find their Distance by observing the Letter, on which the first Note of each stands. Thus if the first Note of the Bass stands on *A*, and the Treble begins on *C*, they are a Third asunder. The Bass must be begun a Third below.

Finally, observe, that *Discords* are sometimes made use of in *Musick*, to prepare the Ear by their Harshness, to relish better the Sweetness, and Melody of a following *Concord*. Thus oftentimes, there will be an imperfect Concord, then a Discord, which is still more grateing; this serves to keep the Auditor in a longing Suspence, till all the Parts fall into a perfect Set of *Chords*, which finishes and compleats the Harmony, and strangely charms the Hearer.

Here follow the Notes for Tuning the Voice, and the Collection of Tunes fitted to our Psalms.

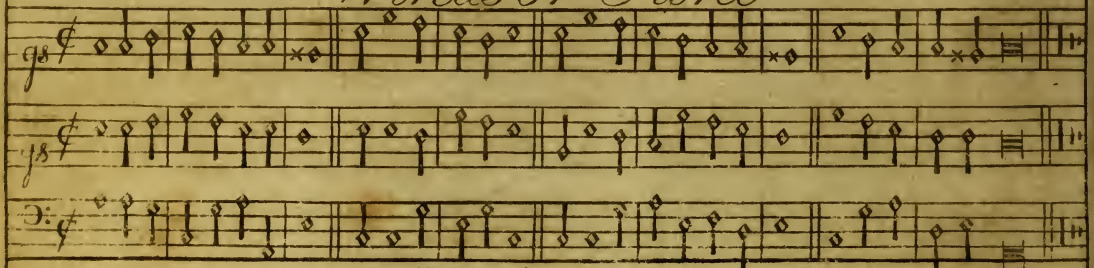
Rules for tuning the Voice



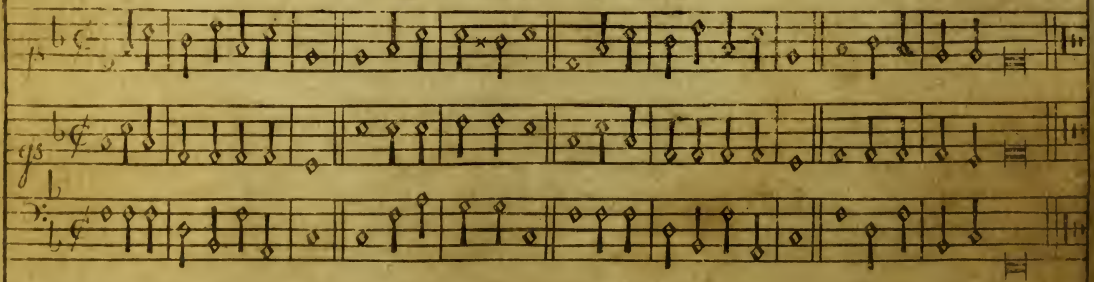
Canterbury Tune

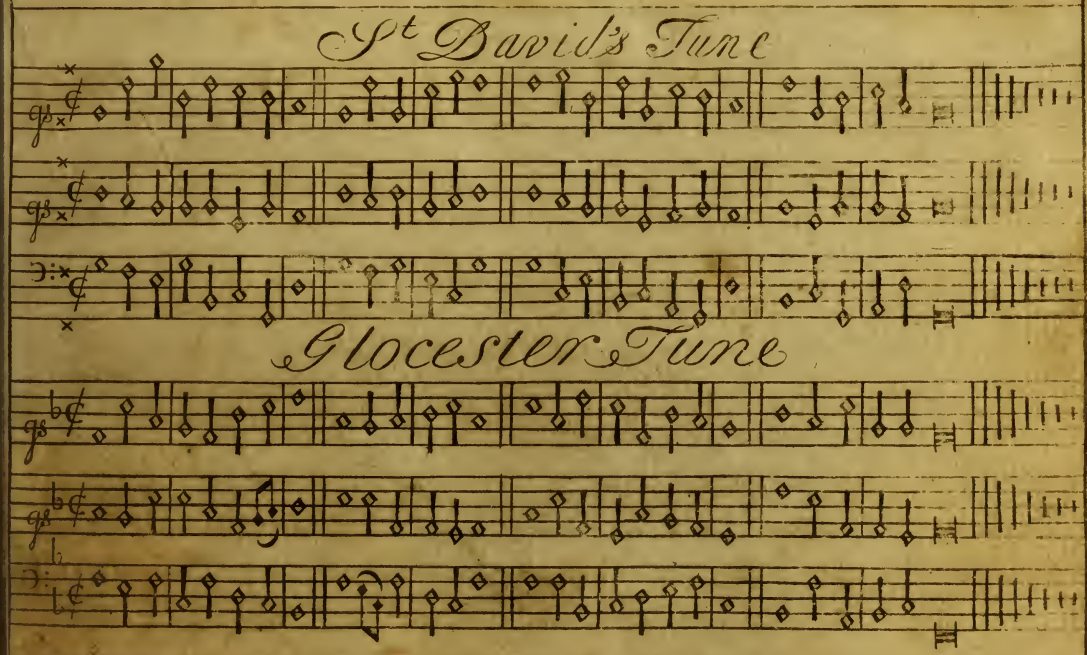
St Mary's Tune

Windsor Tune

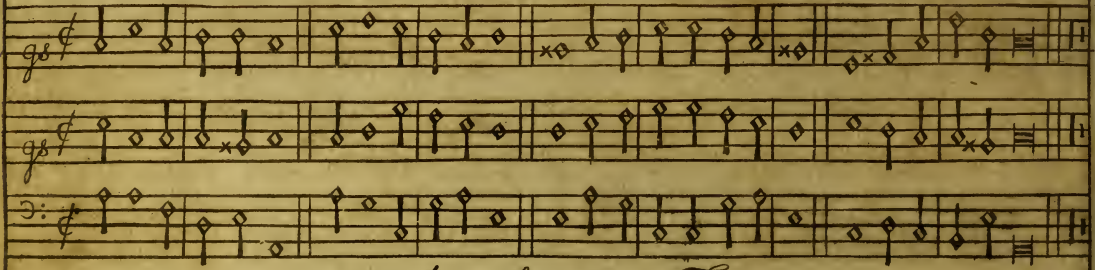


York Tune

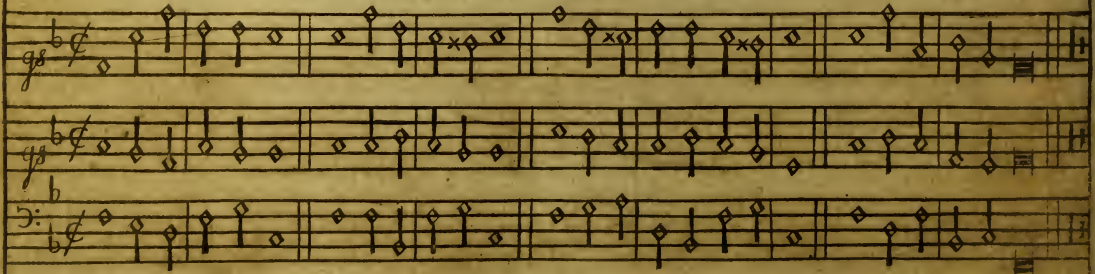



St David's Tune
Glocester Tune

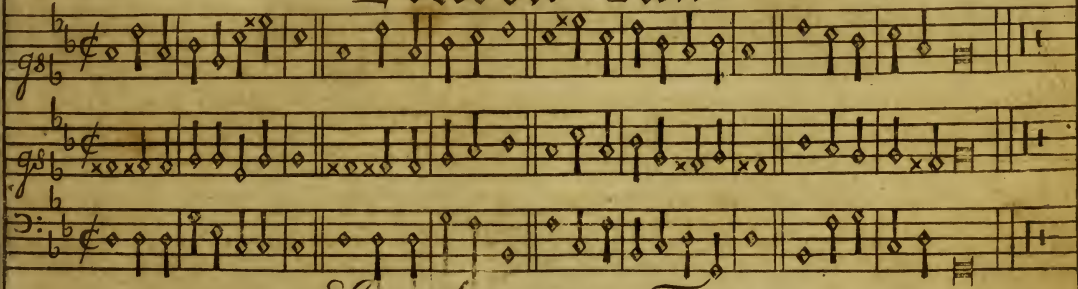
Southwel Tune



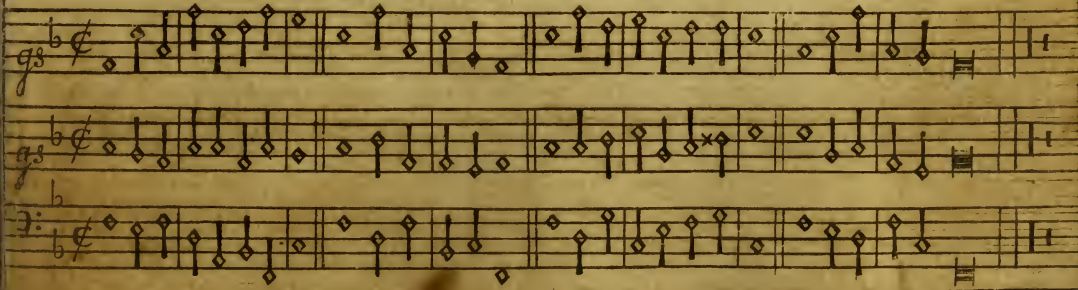
Southwel new Tune

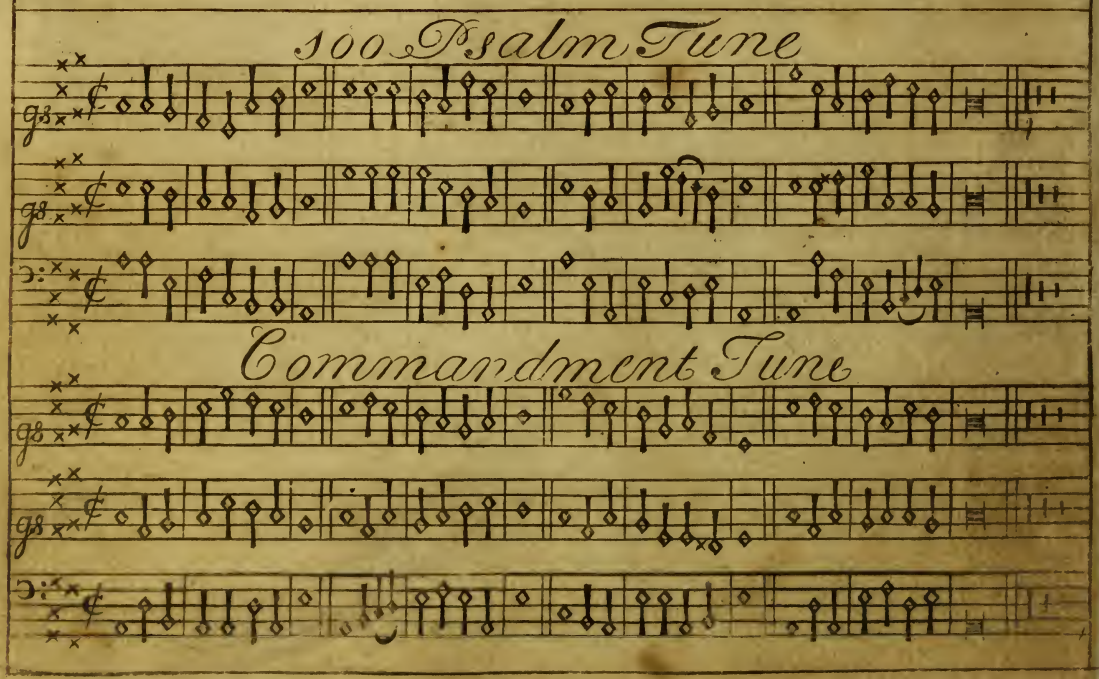


London Tune

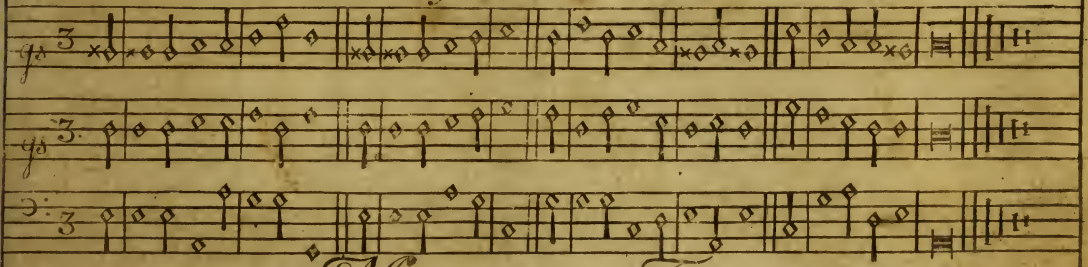


London new Tune

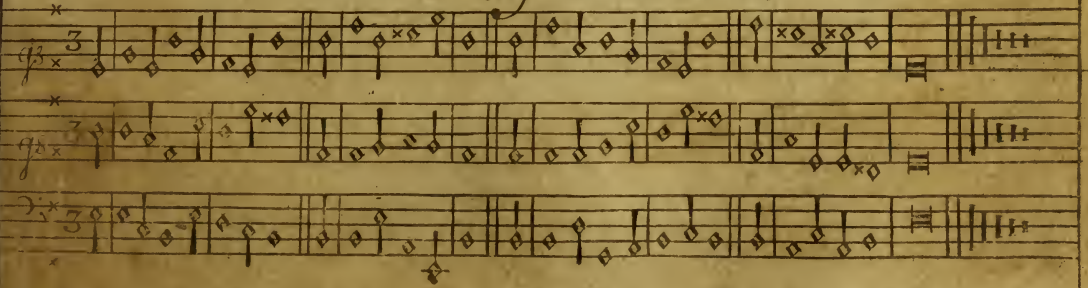



100 Psalm Tune
Commandment Tune

Oxford Tune



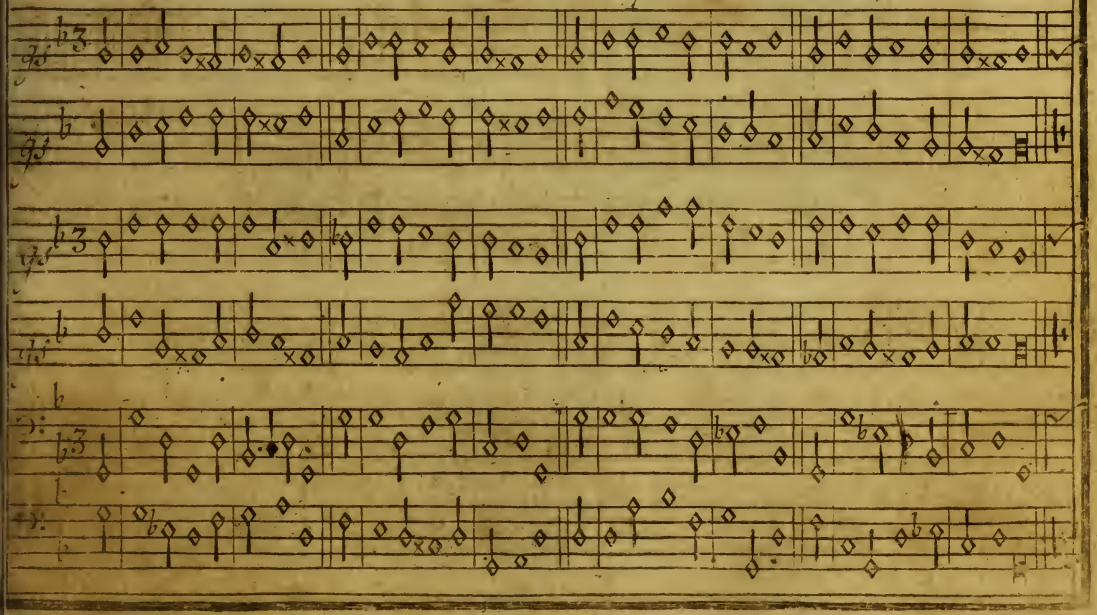
Martyrs Tune



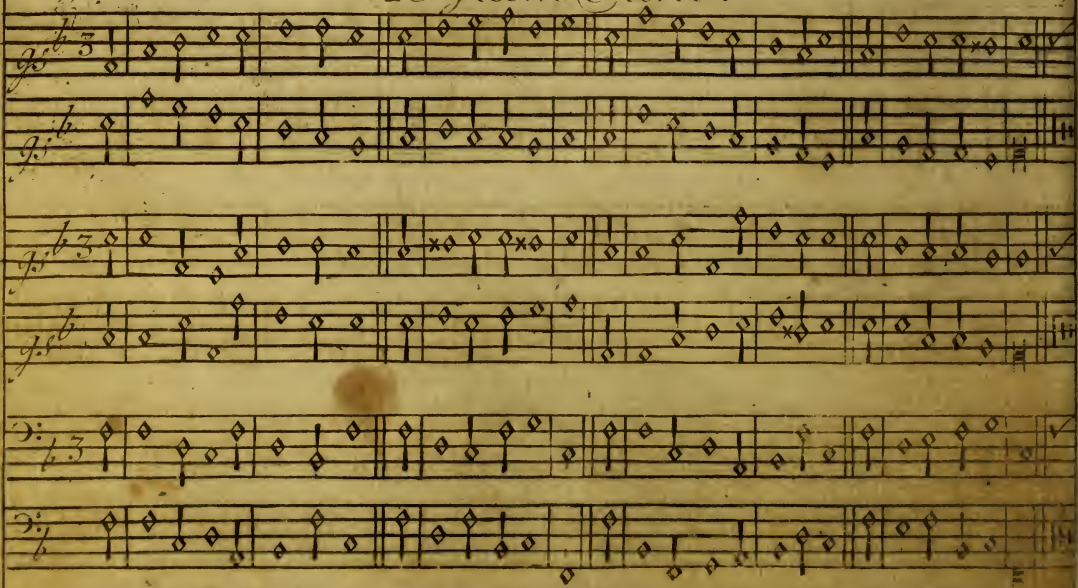
St James's Tune.

Bella. or 24 Psalm Tune.

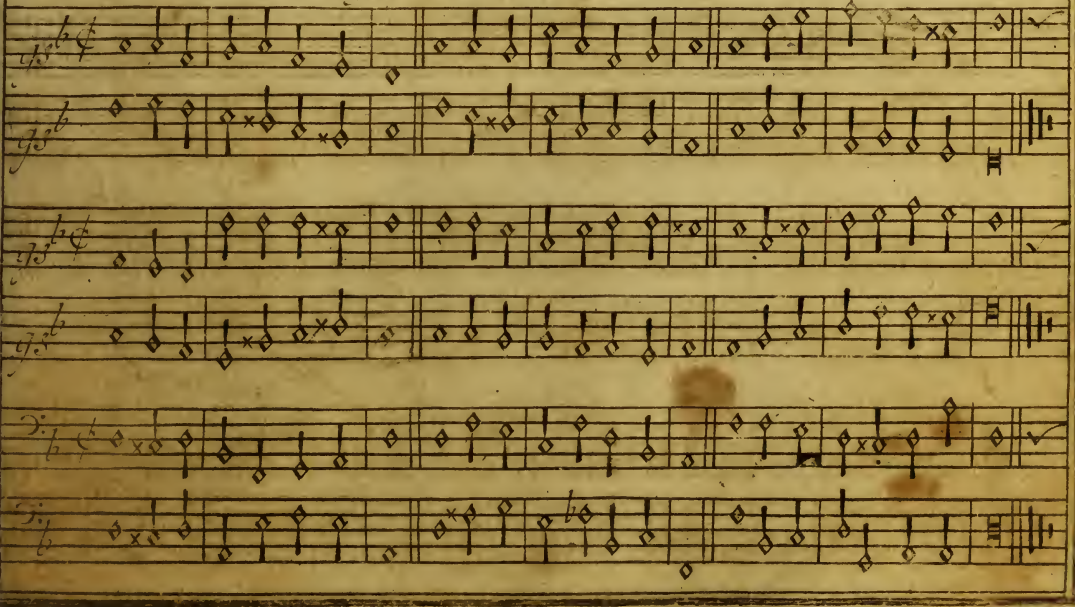
Penitential Hymn.



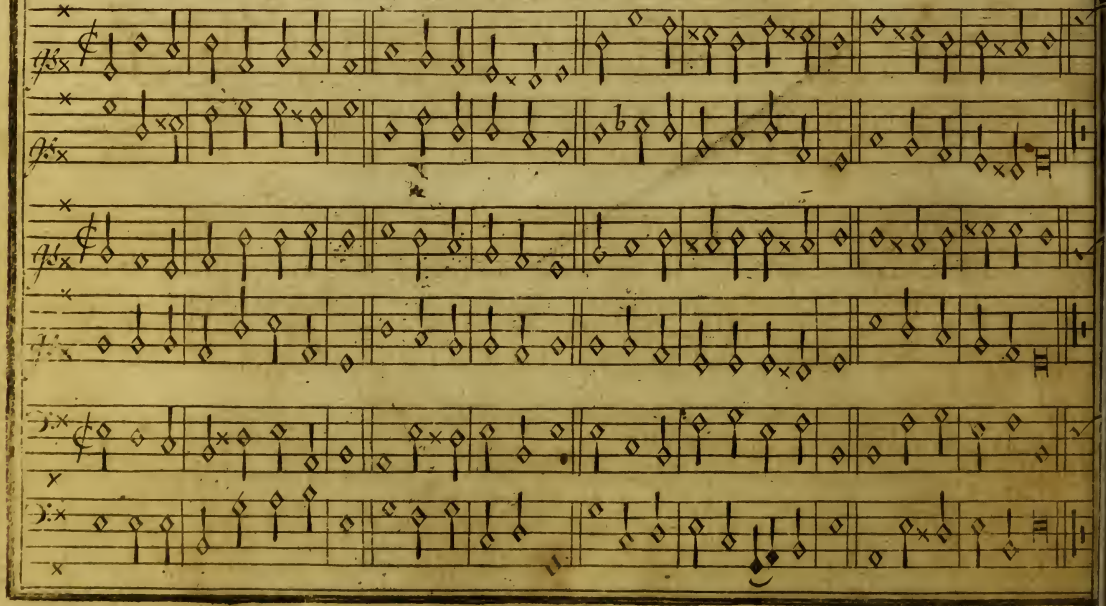
81 Psalm Tune.

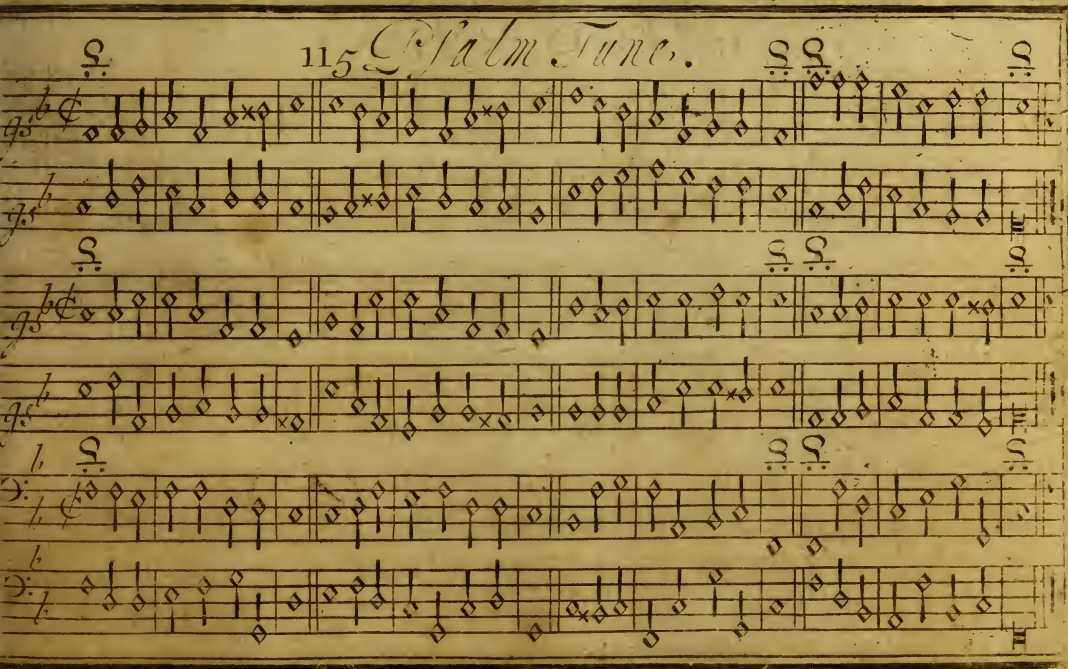


85 Psalm Tune.

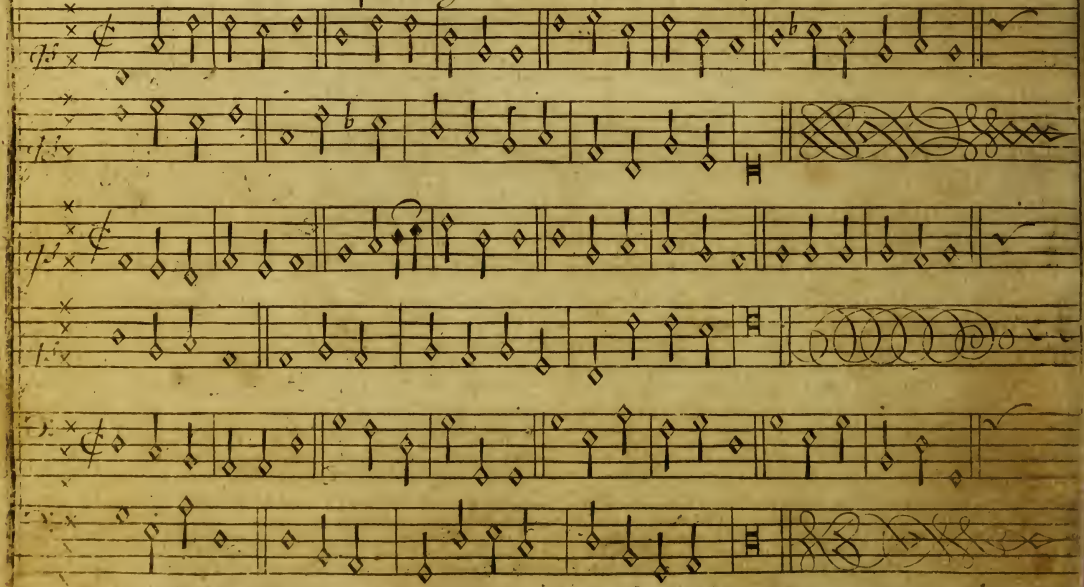


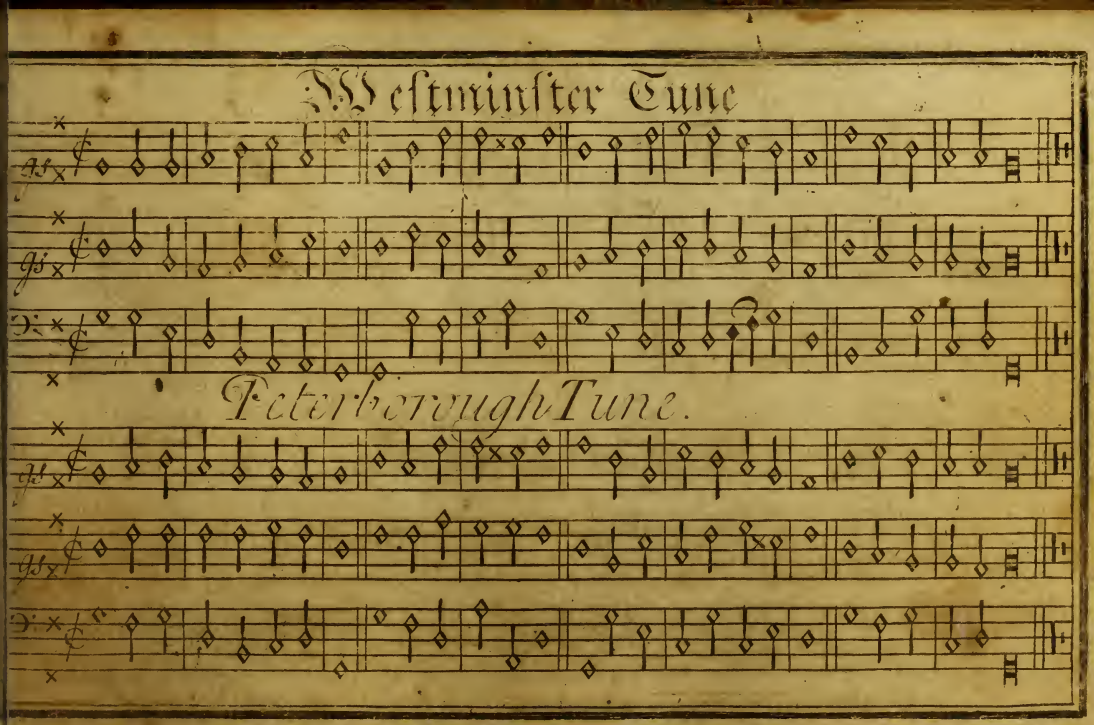
110 PSALM TUNE.




115 Psalm Tune.

148 Psalm Tune.




Westminster Tune
Peterborough Tune.

16

Querry Tune

Cantus.

Medius.

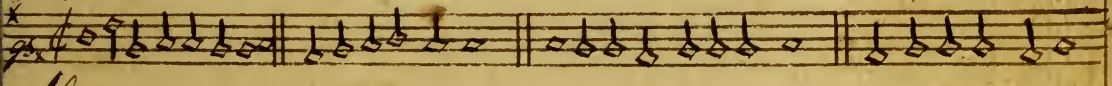
Altus

Bassus.

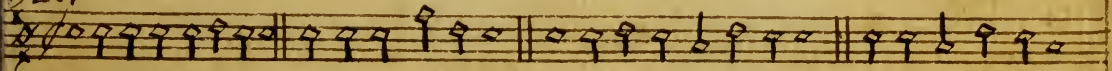
Abington Tune

Cant:

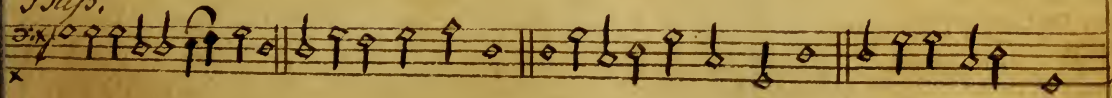
Med:



Alt:



Bass:



Cambridge Tune

Cant:

Med:

Bass:

Colchester Tune

Cant:

(B)

Med:

Bass:

Humphry's Tune

Cant:

Med:

Bass:

York. New.

Cant:

Med:

Bass:

Barnet Tune.

Tenor.

1st Treble.

2d Treble.

Bass.

Boston Tune

Cantus.

Medius.

Bassus.

Brunswick Tune

Cant:

Med:

Bass:

Deerfield Tune

Cant:

Med:

Bass:

Worcester Tune

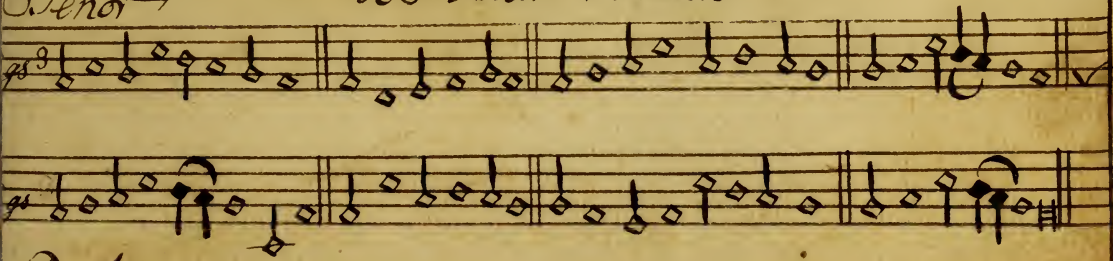
Cant:

Med:

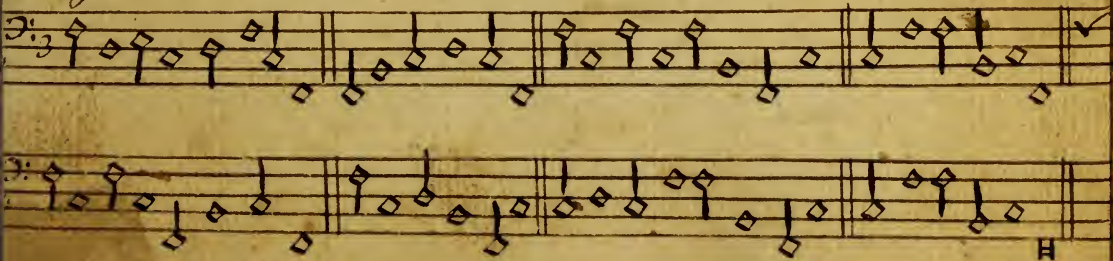
Bass:

108 Psalm Tune...

Tenor



Bass.



Sabbath Hymn

Cant.

Med:

Bass.

Near Tune

Cant.

Med:

Bass.

Cant.

Med.

Bass.

St. Thomas's Tune

Cant.

Med.

2 Cantus — 100 B: Tune Proper — or Buchland.

Medius.

Bassus.

Cant. — Anthem or 100 New.

Med.

Bas.

Cant.

Burford, or Hallifax.

Med.

Bass.

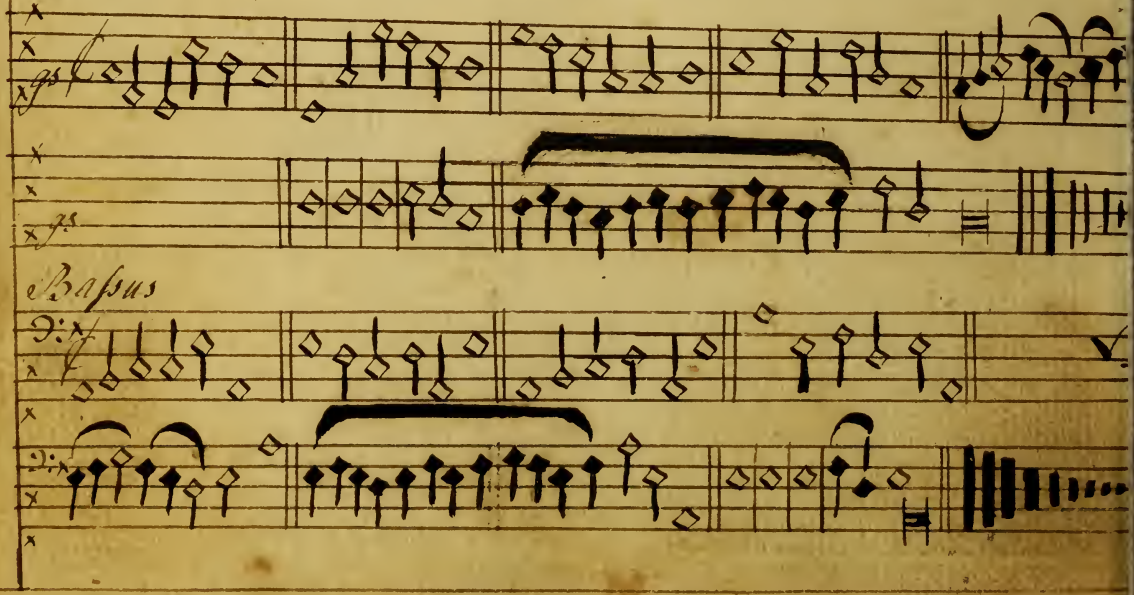
Stroudwater Tune.

Cant:

Med.

Bass.

Cantus 136 Psalm Tune



Dutch Hymn.

Cantus

Bassus.

Morning Hymn.

Tenor

1st Treble

2d Treble

Bass.

Dorchester Tune

Cant.

Med.

Bass.

Evening Hymn

Cantus

Bassus.

A Newbury Tune

Cantus

Alt:

Med.

Bass

New 50th Psalm Tune

Cant.

Med.

Bass.

Guittel fore

Cant:

Med:

Bass:

Fairham Tune.

nt.

ed:

Bass:

67th Ps. Tune

Colchester New.

Treble

Counter.

Tenor

Bass.

Bromsgrove

Treble

Counter

Tenor.

Bass.

36

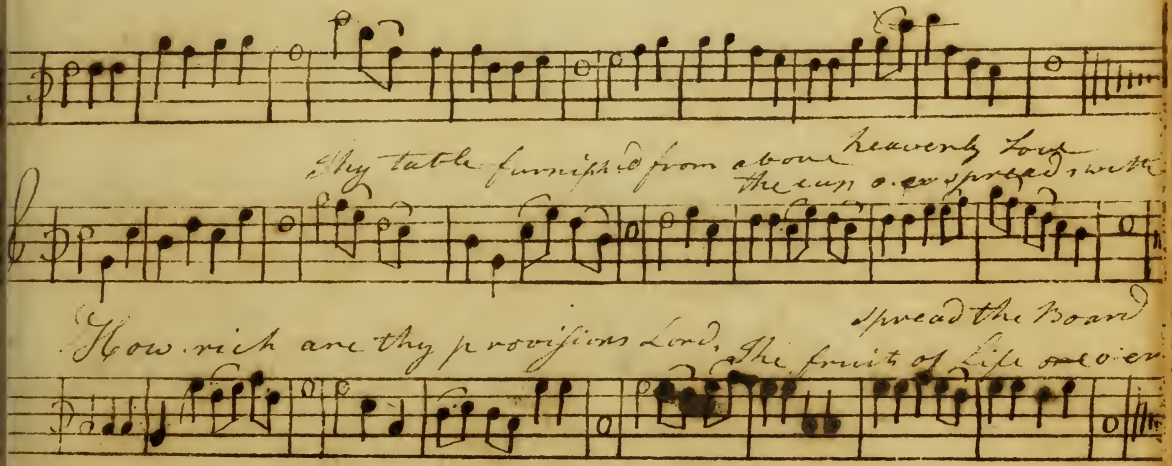
Tenor

Epsom

Medius

Bass.

Prospect Hill SM



Hebron SM by DW

To thee to thee I Call

For thou art all in all

My God my Life my Love

I cannot Live if thou remove

Index

Page	Tune	A	Page	Tune	B	Page	Tune	C
17		Abington	20		Barnet	18		Cambridge
			8		Bella	1		Canterbury
			21		Boston	18		Colchester
			21		Brunswick	6		Commandment
			27		Burford.	34		Colchester New.
			35		Bromsgrove.			

D

3 David's St.
22 Deerfield
30 Dorchester

E

36 Epsom.

F

33. Fairham

G		H		I J	
3	Glocester	19	Humphry's.	8	James's St.
32	Guildford.	29	Hymn. Dutch		Isle of Wight
		30	Hymn Evening		
		29	Hymn Morning		
			Halifax. see Bierford.		
		39	Hebron		

K		L		M
	5	London	7	Martyr's
	5	London new.	1	Mary's St.
			24	Meath

N

31 Newbury

O

7 Oxford
25 Ony Divine Use of Music

P

9 Penitential Hymn.
15 Peterborough
10 Psalm 81
11 —— 85
6 —— 100
26 New — 100
13 —— 115
12 —— 119
14 —— 148
—— 149
28 —— 136
23 —— 108
26 Proper 100
32 New 50
33 Psalm 67.
38 Prospect Hill

Q	R	S
16 Piercy		4 Southwell 4 Southwell New 24 Sabbath Hymn 27 Stroudwater

	T	V U		W
5	Thomas's St.		15	Westminster
			2	Windsor
			22	Worcester

D.

R. H

F

2 York
19 York New:

Z

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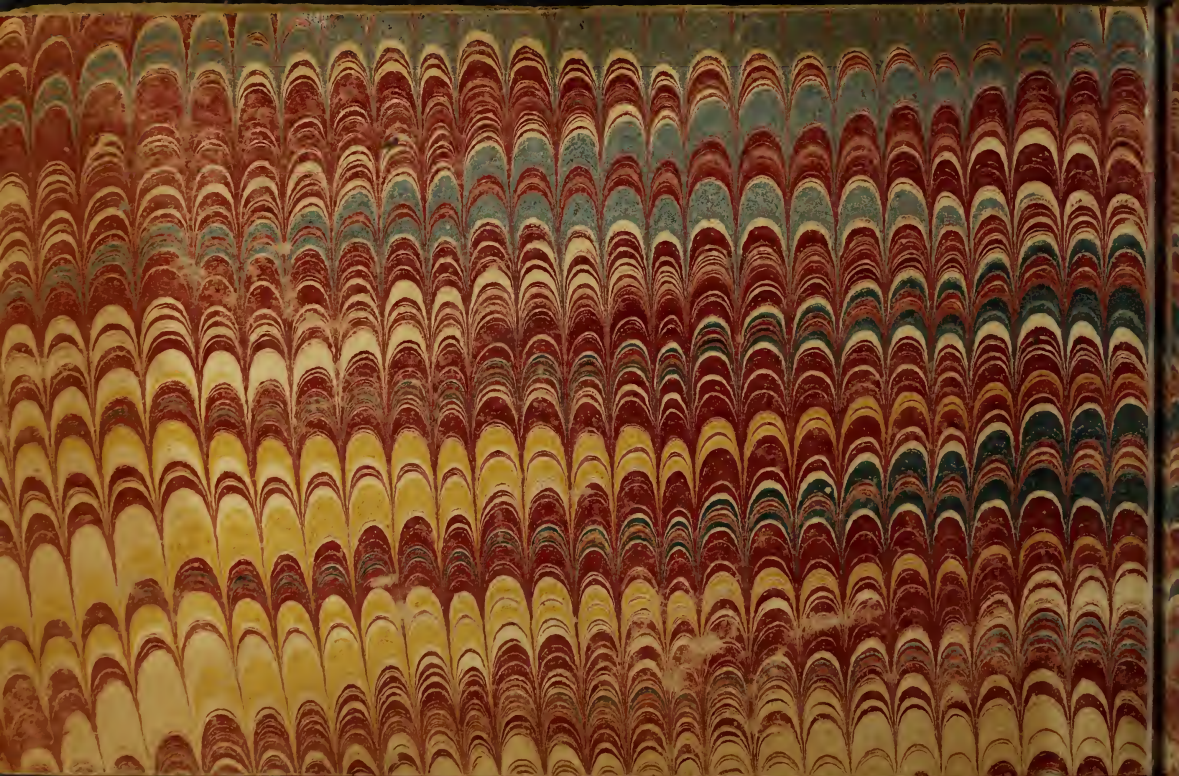

Polyphe